

ABSTRACT

The objective of this research was to understand the role played by destination branding in attracting South African filmmakers to the province of Gauteng. This was done by analysing the perceptions of Gauteng as well as the decision-making factors employed by South African film industry experts when selecting a filming location.

Qualitative research was employed, using content analysis to extrapolate results gleaned from semi-structured one-on-one interviews. The sample consisted of a total of twelve location scouts, location managers, and producers who are each currently active in South Africa's film industry.

Key findings included respondents' overall positive attitude toward Gauteng, which they cited as an excellent place to work. Furthermore, the excellent year-round weather in Gauteng, as well as the professionalism of its crews, adds to the draw of working in Gauteng. While crime is seen as a negative factor, it does not prohibit filmmakers from working in Gauteng. On the whole, respondents believe Gauteng to be a more attractive place for film than any other South African province. To better assist them in their work, they would like to see a more robust Gauteng Film Office (GFO), the official government organisation that represents Gauteng's film industry domestically and internationally.

While destination branding has not yet been employed in Gauteng, the province is well-positioned to begin crafting itself as a destination brand for the film industry. Many of the critical foundational factors for this process are in place. However, there is still much ground to be covered using the input of many different stakeholders, a process that will most likely take a long time.

THE DECLARATION

I, Jennifer McLaughlin, declare that this research report is my own, unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Business Administration in the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in this or any other university.

Jennifer McLaughlin

09 June 2006

DEDICATION

~ For Tom Quirk ~

I'm grateful to be a chip off your block.

Thank you.

ACKNOWLEDGEMENTS

First, I'd like to thank the location managers, location scouts, and film producers who agreed to be interviewed for this report. Puisano Phatoli of the Gauteng Film Office (GFO) also generously shared her time and advice. Without the input of these many talented film industry professionals, this report would not have been possible. Thank you.

Thanks to Geoff Bick for being an excellent supervisor and teacher – one of the best teachers I've ever had. You showed me why marketing is so much fun.

Thanks to my mentor, Stefan Paul Jaworski, for his insights, help, and advice.

Thanks to Scott Bedbury for writing his compelling book *A New Brand World*. Reading it made me decide to pursue my MBA, which has changed my life in the most wonderful way. I'm greatly indebted.

Thanks to my father, Dr. Thomas J. Quirk and my mother, Martha G. Quirk, for instilling in me a love for learning that has blessed me throughout my life. There isn't enough room to thank you for all of your support, advice, and generosity.

Especial thanks and love to Abe for teaching me the value of grace throughout the MBA and thesis processes, and for making me endless meals so I could finish.

TABLE OF CONTENTS

ABSTRACT	i
THE DECLARATION	ii
THE DEDICATION	iii
ACKNOWLEDGEMENTS	iv
CONTENTS	v
LIST OF TABLES	viii
LIST OF FIGURES	ix
LIST OF APPENDICES	x
GLOSSARY	xi
1. INTRODUCTION	1
1.1 Background & Context	1
1.1.1 <i>Films and the film industry</i>	1
1.1.2 <i>Gauteng and the Gauteng Film Office (GFO)</i>	1
1.1.3 <i>The goal: Attracting the film industry to Gauteng</i>	2
1.1.4 <i>The role of branding in attracting the film industry</i>	2
1.2 Research problem	3
1.3 Relevance of research study	3
1.4 Assumptions & Delimitations	4
1.4.1 <i>Assumptions</i>	4
1.4.2 <i>Delimitations</i>	4
1.5 Structure of subsequent chapters	4
2. LITERATURE REVIEW	6
2.1 Branding	6
2.2 Destination branding	7
2.2.1 <i>Destinations as “image”</i>	9
2.2.2 <i>Numerous stakeholders and control issues</i>	9
2.2.3 <i>Negative perceptions of the place brand</i>	11
2.2.4 <i>Benefits of destination branding</i>	12
2.2.5 <i>South Africa as a destination brand</i>	13

2.3 Building a destination brand	14
2.4 The global film industry	18
2.4.1 <i>Going elsewhere: The phenomenon of film flight</i>	19
2.4.2 <i>The role of the media</i>	20
2.4.3 <i>The beneficial effects of filming in the community</i>	20
2.4.4 <i>Filming in South Africa</i>	21
2.4.5 <i>The role of location scouts and location managers in the film industry</i>	22
2.5 Decision criteria & buyer behaviour	23
2.5.1 <i>Factors involved in decision-making</i>	23
2.5.2 <i>Who makes decisions?</i>	24
2.5.3 <i>The decision-making process</i>	25
2.5.4 <i>Decisions and branding</i>	26
3. RESEARCH QUESTIONS	27
4. RESEARCH METHODOLOGY	29
4.1 Methods used	29
4.2 Population and sample	29
4.3 Profile of respondents	30
4.4 Data collection	31
4.4.1 <i>Questionnaire design</i>	31
4.4.2 <i>In-depth interviews</i>	31
4.4.3 <i>Pilot interview</i>	32
4.5 Data analysis	32
4.5.1 <i>Validity and reliability</i>	33
5. ANALYSIS OF RESULTS	34
5.1 Responses to question 1	34
5.2 Responses to question 2	35
5.3 Responses to question 3	36
5.4 Responses to question 4	36
5.5 Responses to question 5	39
5.6 Responses to question 6	42

5.7 Responses to question 7	45
5.8 Responses to question 8	47
5.9 Responses to question 9	56
5.10 Responses to question 10	58
6. INTERPRETATION OF RESULTS	62
6.1 Interpretation of results for Research Question 1	62
6.2 Interpretation of results for Research Question 2	64
6.3 Interpretation of results for Research Question 3	66
7. CONCLUSIONS AND RECOMMENDATIONS	69
7.1 Response to Research Question 1	69
7.2 Response to Research Question 2	70
7.3 Response to Research Question 3	71
7.3.1 <i>Steps the GFO can take to help create a destination brand for Gauteng</i>	71
7.3.2 <i>The role of other stakeholders in the creation of Gauteng as a destination brand for the film industry</i>	74
7.3.3 <i>Feasibility of creating a destination brand for Gauteng</i>	75
7.4 Final comments and conclusions	77
7.4.1 <i>Answer to the research problem</i>	77
7.4.2 <i>Final conclusions</i>	77
7.5 Recommendations	78
7.5.1 <i>Recommendations to the Gauteng Film Office (GFO)</i>	78
7.5.2 <i>Recommendations for further research</i>	78
REFERENCES	80
APPENDICES	87

LIST OF TABLES

Table 1: Repetitive initial responses to the word “Gauteng”	35
Table 2: Positive perceptions of filming in Gauteng	38
Table 3: Negative aspects of filming in Gauteng	40
Table 4: Positive comparisons of Gauteng with other South African provinces	42
Table 5: Negative comparisons between Gauteng and other provinces	45
Table 6: Key decision-making factors when selecting a location	46
Table 7: Areas of improvement for the Gauteng Film Office (GFO)	59
Table 8: Comparison of results with expected decision-making criteria from literature	69
Table 9: Perceptions of Gauteng compared with those in the literature	70
Table 10: First three responses to the word “Gauteng”	89
Table 11: All positive aspects of Gauteng as a film destination	90
Table 12: All negative aspects of Gauteng as a film destination	91
Table 13: Positive comparisons between Gauteng and other provinces	92
Table 14: All factors involved in making a location decision	93
Table 15: Other people involved in selecting a film location	93
Table 16: Ideas for attracting film industry business to Gauteng	94

LIST OF FIGURES

Figure 1: The destination brand positioning map	13
Figure 2: Profile of respondents	34
Figure 3: Respondents' years of experience in South Africa's film industry	35
Figure 4: General process for making location decisions	49
Figure 5: Methods of researching during Phase II	50
Figure 6: Ways of thinking during Phase II	50
Figure 7: The activity portion of Phase II	51
Figure 8: Map of location decision-makers and their decision criteria	57

LIST OF APPENDICES

Appendix A: Questionnaire	87
Appendix B: Alphabetical list of interview respondents	88
Appendix C: Complete tables of responses to questions	89

GLOSSARY

(Definitions quoted directly from The Internet Movie Database)

Art Director

The person who oversees the artists and craftspeople who build the sets.

Crew

A collective term for anyone involved with the production of a movie who does not appear in the movie.

Director

The principal creative artist on a movie set. A director is usually (but not always) the driving artistic source behind the filming process...

Director of Photography (DOP)

A cinematographer who is ultimately responsible for the process of recording a scene in the manner desired by the director.

Documentary

A non-fiction narrative without actors.

Feature Film

A movie at least 40-45 minutes (2 reels) long intended for theatrical release.

Lighting

Most productions use artificial lighting when filming for various technical and artistic reasons, both on location or on a set.

Location Filming

Filming which occurs at a place not constructed specifically for the production. Typically this is either outdoors, a well-known location, or a real place which suffices.

Location Manager

A person who manages various aspects of filming on location, such as arranging with authorities for permission to shoot in specific places.

Location Scout

A person who looks for suitable locations for filming.

Producer

The chief of staff of a movie production in all matters save the creative efforts of the director, who is head of the line. A producer is responsible for raising funding, hiring key personnel, and arranging for distributors.

Production Company

A general term for a company that is associated with the making of a movie.

Production Designer

An artist responsible for designing the overall visual appearance of a movie.

Production Manager

Reporting to the film's producer, this person supervises the budget, hires the crew, approves purchase orders & time cards, and generally makes sure all departments are doing their respective jobs within the parameters of the budget.

Recce*

Industry slang for a reconnaissance effort where those involved with selecting a location will physically go and see a location in person. Informally used; "recce" is the correct spelling.

Script

A general term for a written work detailing story, setting, and dialogue.

Set

An environment used for filming. When used in contrast to location, it refers to one artificially constructed.

Shot

A continuous block of unedited footage from a single point of view.

Storyboard

A sequence of pictures created by a production illustrator to the desired general visual appearance on camera of a scene or movie.

Studio

A company that makes movies.

* Indicates a definition not copied from The Internet Movie Database; all interviewees used this term and one person explained it specifically.